

KERAMIC STUDIO

Vol. VIII, No. 1

SYRACUSE, NEW YORK

May, 1906



THE June Rose Competition closed April 15th. The prize designs will be given in the June KERAMIC STUDIO. The next competition will be the Christmas competition closing October 1st in order to give time for making a special Christmas supplement and holiday number. It has been thought best to discontinue the summer competitions as decorators are all too busy resting or gathering material to send in their best efforts.

The subjects for the Christmas Competition are as follows—we are giving plenty of time to be sure of results surpassing any former efforts.

I. Decoration for child's room, dado, fireplace and wash stand top in tiles, washing set to match. (Shapes of ceramic forms to be considered.)

To be executed in black and white wash with a section in color. Enough tiles only need be given to carry the design, a small sketch in pen and ink showing the completed effect.

First prize, \$25.00, Second prize \$15.00.

II. Decorative study of Christmas Rose in three to five colors, panel 8x10, with conventionalized application to punch bowl and cup, claret pitcher, and stein, in black and white wash accompanied by a color scheme. (Shapes of ceramic forms to be considered.)

First prize \$25.00, Second prize \$15.00.

Child's table set—Tray, bowl, plate and pitcher, conventionalized design in black and white wash with a section in color, (Shapes of ceramic forms to be considered.)

First prize \$25.00, Second prize \$15.00.

We will be glad to publish any notices of ceramic or arts and crafts exhibitions to be held, if sent in time; or any after notices with or without illustrations, reserving only the right to cut where necessary to occupy space.

It has been suggested that it would be interesting to our readers to give occasionally the larger part of an entire number to the illustrating of the work of some prominent ceramic decorator. We have decided to try this every third month. The initial number July will be devoted to the work of Mrs. Sara Wood Safford of New York. The second number, October, will illustrate the art of Miss Mabel Dibble of Chicago, the other artists will be announced later, with their months.

Want of space prevents us from publishing the usual "Answers to Inquiries" and "Answers to Correspondents," in this issue.

Mr. F. B. Aulich, of Chicago, has been on an extended trip to California which has proved not only very pleasant but also very profitable.

We are pleased to announce that Miss Maud Mason will be the next president of the New York Society of Ceramic Arts.

THE CLASS ROOM

Articles must be submitted by 5th of May for June competition. In order to fill up chinks in the Class Room instruction before going on to new subjects, the following subjects will be given:

Ground laying (Grounding, Tinting, Dusting, both in bright and mat colors, and backgrounds for flowers, etc.)

Raised paste and etching for gold work (includes causes of defective work with remedies.)

o o o

FIRING

Third Prize, Ella L. Adams, Yellow Springs, Ohio.

I HAVE had a limited experience with gas, gasoline, oil and charcoal kilns and found that satisfactory result could be secured with all. The only objection to gas is the fact that often sufficient pressure is lacking for a good strong flame.

Decide upon the kiln you purchase not from alluring notices but from talk with people who have tried certain kilns and found them *not* wanting.

See that your kiln is set up properly, so that the ventilation of the fire pot is good and make sure that your pipe is high enough to secure a good draught to carry away all gases and smoke from the oils and paints.

Almost all firers heat their kilns a few minutes before stacking and then turn them off. This is to make sure there is no dampness in the kiln, which would be liable to spot the china. While the kiln is cooling from this preliminary heating is a good time to carefully examine your china, to make sure there are no paint spots from fingers or brushes. Place your stilts, platten sheets and asbestos sheets where they are easy of access, for all these may be needed as the stacking develops.

Now is the time to decide just where you intend placing the various pieces so that there will be no waste of time and patience in stacking and unstacking through indecision.

A good rule to follow is to give a hard firing after the first painting, for, when a good glaze is secured, the other paintings are simplified. The hottest part of the kiln is the bottom, so stack your "first firing" china here.

China is not injured if it touches the kiln, provided that *two* sides do not touch it, for, since china expands in the firing, allowance must be made for this.

China pieces should not touch each other for two reasons; they are apt to stick together when the glaze softens, and they need spaces for the hot air to circulate.

Cups may be stacked inside each other with stilts between, or on some larger piece. Is there a tankard or large pitcher for the first firing? Do not fail to set it on a stilt to prevent its breaking in firing, for, unless so placed, large pieces, being apt to heat sooner at the bottom than at the top, may develop an annoying crack. A punch bowl for the first firing should be placed on stilts top down. This does not waste space in the kiln, for smaller pieces may be placed under the bowl, making sure of course that they do not touch each other. The inside of a pitcher, salad bowl or some other piece of similar shape may be

stacked with various small objects. If there be an unpainted surface or one that has no fresh tint, an asbestos sheet may be placed on this as a receptacle for buttons, pins and various small objects hard to stack on stilts.

In stacking plates on top of each other, make sure that the stilts are of uniform size and are evenly arranged, either around the rim or inside, to prevent the plates from tilting. Make sure that all the pieces which require a hard firing are on the bottom, utilizing every nook and corner.

All pieces decorated with hard enamel require a hard firing to bring out the glaze, so save a space for china so decorated. Lustres should be placed at the bottom, since a hard firing is always the most satisfactory for them. Now put on the shelf, making sure that no china touches its underside.

What is left for this middle part of the kiln? Mat colors do not require a hard firing, so place all first painting mat colors in the middle of the kiln. English and Belleek china do not require as hard a firing as French makes, so quite often (especially if painted with iron colors) they may be fired here the first time.

Is there paste to be fired? Here is the place for it with one exception: if water paste is used, the bottom of the kiln is where it belongs.

Gold work will stand a hard firing unless over color or on Belleek or English china when the glaze absorbs it, so it is always safer and more satisfactory to fire gold here.

All carmines, roses or pinks should be in the middle of the kiln. Hence they should not be used in the first painting if the other colors require a hard firing. All soft enamels should be fired here, also hard enamel which has been mixed with $\frac{1}{8}$ flux to give it glaze.

The top of the kiln may be used for pieces upon which are the finishing touches, or pieces decorated the second time with highly fluxed colors such as apple green, pearl grey and mixing yellow; or English and Belleek for either second or final firing.

Are all your pieces stacked with none touching another? Then close the kiln, and, if the kiln has the addition of a hood, be sure that the little hole in the hood is directly over the funnel shaped opening in the lid, for through this hole the changing process of the kiln is seen.

Light the burner and turn on very low for ten or fifteen minutes, that the china may not become heated too fast. After this first stage of low flame, turn on full head and hope for no failures.

Since different kilns require different lengths of time for firing and the same kiln will one day be ready to turn off sooner than on another day, firing cannot be done by the clock. When the inside of the kiln shows a rosy, misty glow, keep it on for about five minutes, and then turn off. If this misty glow is not explicit enough, another good test is when the china seems blacker than the iron shelf.

Pyrometric cones may be secured and experimented with until one is found which melts at the heat needed for some desired effects.

Do not attempt to open the kiln for several hours after it is turned off, for the larger pieces are liable to crack, if exposed to the air when hot, and the kiln is apt to warp. *Never* under any circumstances open the kiln while the china is being fired.

It is a good plan to have a damper in the kiln pipe. This may be shut after the kiln is turned off and it will prevent the china from cooling too rapidly.

The inside of the kiln should be whitewashed frequently since this helps the firing process.

If the kiln be full, a better firing is insured.

It is an excellent idea to keep a note book for the record of all your successes and failures. These notes may prove invaluable in time.

SOME TESTS IN FIRING.

Deep Blue Green, blues and violets should have a good glaze if fired at the right temperature in the bottom of the kiln.

Red with a blue tone has had too hard a firing or has been mixed with too much oil or flux.

Rose that fires a purplish tone is overfired. If it is brownish it is underfired. This can be retouched with Rose and fired lightly.

If Mixing Yellow comes from the kiln a grey green, it is overfired.

GLASS FIRING.

I would like to enter here a plea for glass painting and firing. This fascinating work seems so little appreciated. Difficulties are no greater than those of china, and the firing does not require as much time.

Glass may be fired in the bottom of the kiln upon powdered lime or asbestos, or on a shelf on asbestos, or its equivalent, platten. All kinds of glass may be used, but of course Bohemian glass is the best. The other glass may melt down, especially if a stem cup or bowl, and leave an undistinguishable mass.

The kiln should be turned off as soon as a cherry red heat develops, more is ruinous. No piece should be stacked on another, for glass is too frail for such treatment.

Glass for window or screen decoration should always be laid flat since otherwise it may bend.

SOME DON'TS.

Don't paint Moss Green or Brown Green on Belleek, they fire brown.

Don't use Ivory Glaze over iron reds or browns, it eats both of these.

Don't use Yellow with reds or other iron colors, for Yellow is also a cannibal. Use Silver Yellow with reds and Mixing Yellow with greens.

Don't give the pinks too hard or too frequent a firing.

Don't fire outlining black too often, it may chip off.

Don't fire enamel too often, it too may chip off.

Don't wash your china with water just before painting. It is too liable to be held on the china by the paint, and when fired the steam throws off the paint, leaving unsightly and often irreparable spots. Use turpentine or alcohol for cleansing.

Don't put on too much paint or oil, they will cause blisters on the china.

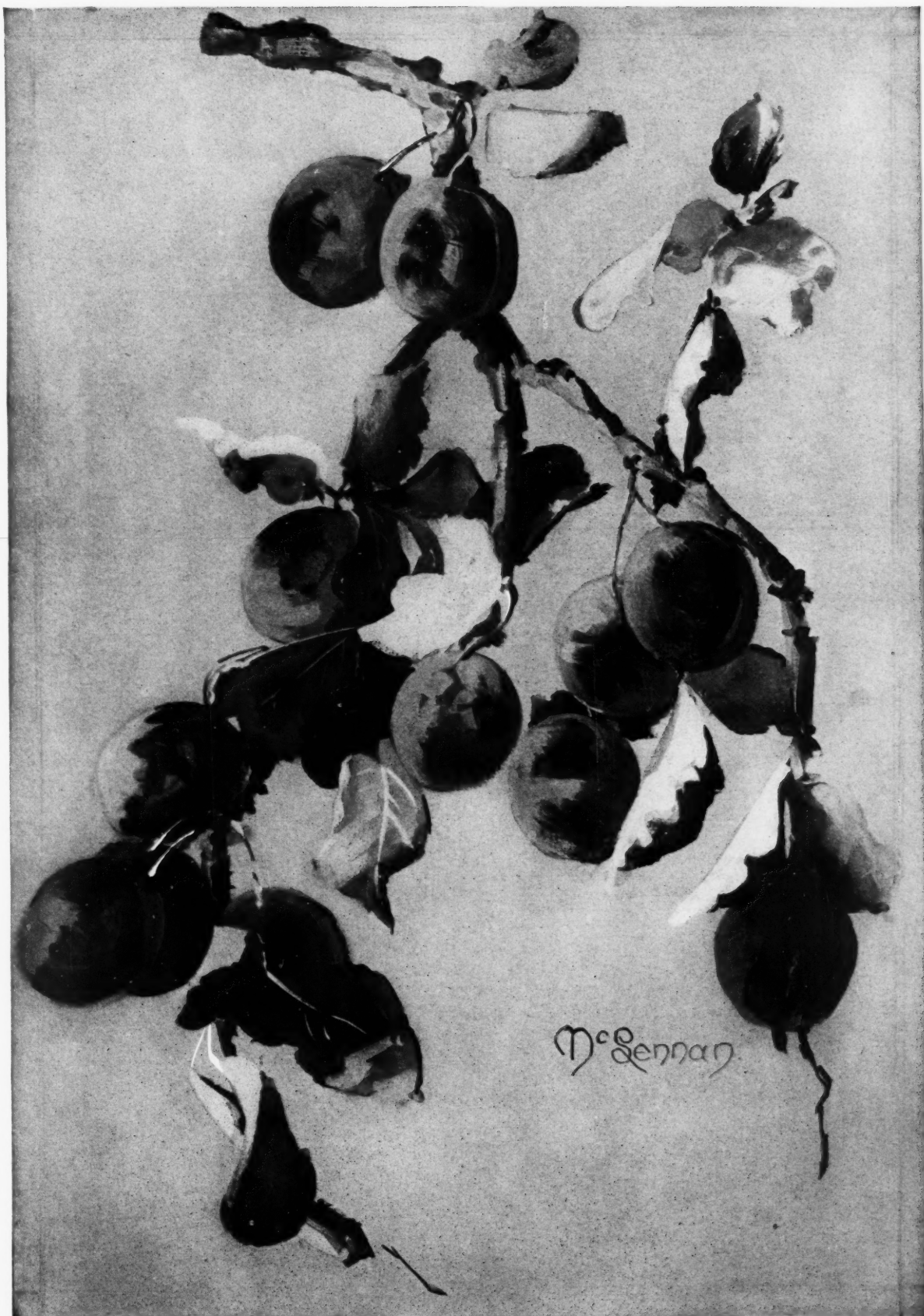
Don't paint china that has been used on the table. It is too apt to have absorbed soap or grease, thus injuring the china and often spoiling other pieces in the kiln.

Don't put stilts on Belleek or English china, they are liable to stick to it and spoil the piece.

Don't attribute failures to a defective kiln. The fault may lie in yourself, the china or the colors. A strong yellow when fired near iron colors may with its fumes destroy their effects, a yellow next to a bright green may turn it into an olive.

Don't feel satisfied unless a good glaze is secured, otherwise the china will in time grow dingy.

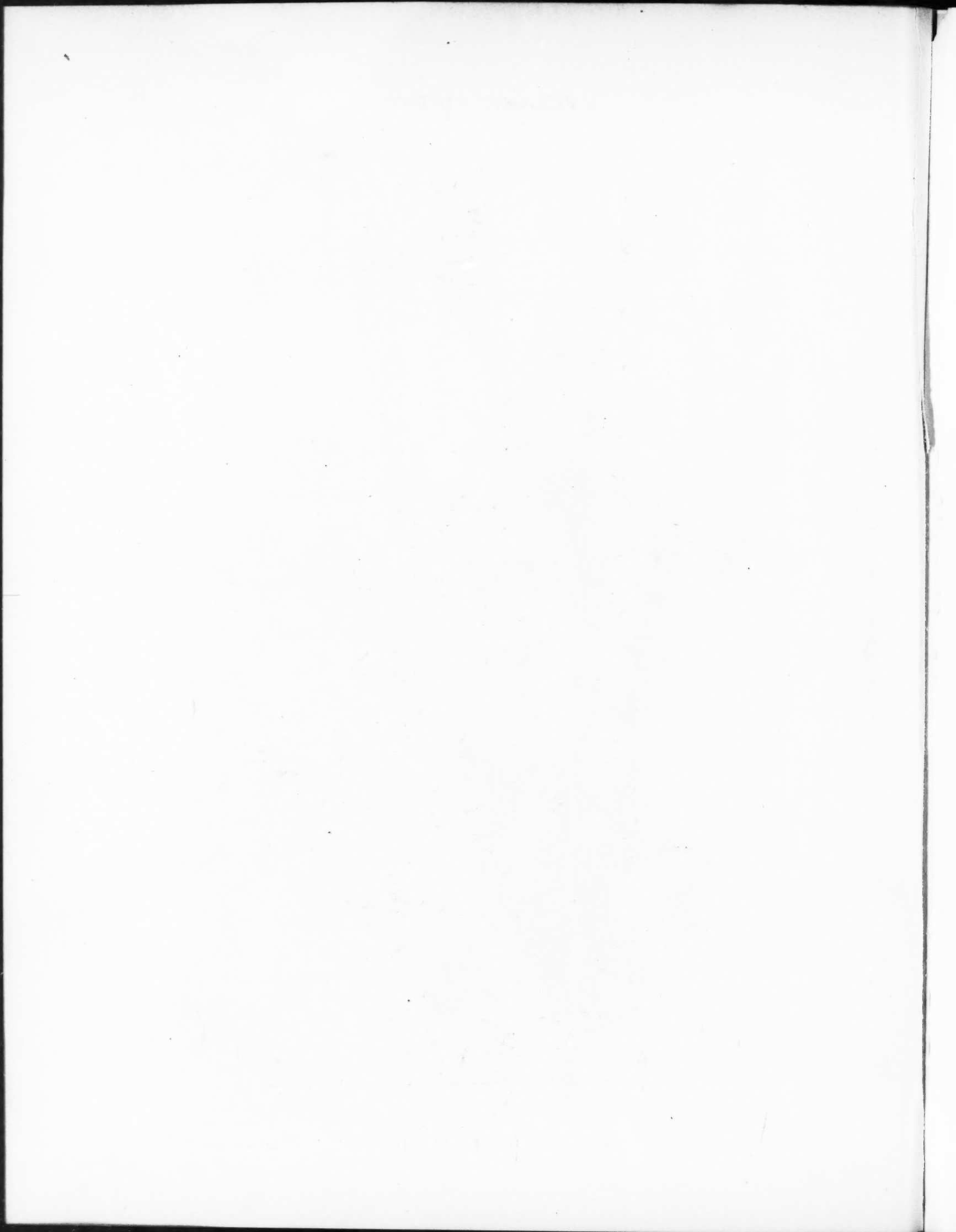
Don't be discouraged at the first failure, nothing worth doing is really easy.



MAY, 1906
SUPPLEMENT TO
KERAMIC STUDIO

PLUMS—JEANA MCLENNAN-HINMAN

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SYRACUSE, N. Y.





LILIES OF THE VALLEY—M. E. HULBERT

(Treatment page 9)

Fourth Prize—Mrs. Louise Brittain, Dayton, Ohio.

[EXTRACTS ONLY.]

There are many different makes of kilns in the market now. The particular one of which I write is a Fitch gas kiln. Fuel used is natural gas.

The first point to be considered in firing a kiln is cleanliness and dryness of the firing pot in which the china is to be placed. Give the pot a wash of plaster of Paris as often as need be, not every time it is fired but when burned off so that it flakes away from the iron. After applying the wash, light the gas long enough to thoroughly dry the plaster coat, before putting any china into the kiln.

Always before firing, heat the kiln sufficiently, lid and all, to remove all moisture which gathers from standing. Turn out the gas, open the kiln and stack the china while the pot is still warm.

By the time the china is all placed, the pieces in the bottom and sides of the kiln are already warm and dry, so that when finally heat strikes them, they are ready to receive it. In most kilns, the heat is from the bottom, the burner being under the pot. A gradual heat is always safest.

Have the china to be fired, ready, all at one time upon a table or shelf near your kiln.

Separate pieces, upon which gold colors, such as Rose, Carmine, Ruby, etc., are used, from the pieces, upon which iron colors, such as Carnation, Blood Red, Capucine Red, etc., are used, giving the gold colors the places in the kiln where the heat is most intense.

Stilts made of fire clay must be placed between all pieces that are stacked one upon the other, to allow the heat to pass freely between and to keep the glazed surfaces from adhering one to the other. If the piece used as a foundation for the stack has an unglazed rim, it will not be necessary to place a stilt between it and the bottom of the kiln. If possible select a piece which is so made, as by directly resting the first piece upon the bottom of the pot the stack will be much firmer.

Stand as many pieces upright around the walls of the kiln as possible. See that all stacks of pieces are straight and firm, so that they will not slip, causing breakage when the jar of fitting the lid on the pot comes.

When all is ready, close the kiln securely, some cement the lid on with plaster of paris, or asbestos cement, but I prefer a rope of asbestos closely fitted around the seam where the lid fits into the pot. After the muffle is fitted on, and the vent pipe into the chimney is in place, see to it that your damper is all right, allowing the burnt gas to escape. You are now ready to light the gas. A very low blaze at first. At the end of ten minutes turn up gas one notch higher and so on every ten minutes for the first hour. A steam rising from the drying of the colors will be seen issuing from the two small vent pipes, soon after the fire is started. That is one reason why a gradual and slow fire is best at first, so that all the gas from the paints may escape from the kiln and not interfere with the clearness of the colors. At the end of the first hour, turn on the amount of gas necessary to finish the firing. The blaze should come up around the sides and over the lid of the kiln. Do not turn on the full pressure of gas as it is always more than can be consumed and will cause trouble. The kiln should be bright red inside at end of first hour. Keep the same amount of gas burning for one hour longer, making in all two hours from the time of starting the fire. At the end of the second hour the kiln

should show a bright haze inside. Articles that were plainly discernible a half hour before, should now be dimly visible. When this condition is reached, which should be in the time named, turn off the gas entirely and allow the china to remain within the kiln until perfectly cold, all night usually. Exposing china to the air before entirely cold causes the glaze to craze and sometimes if too hot the breakage of the piece. The greatest care should be taken to have the heat regular from the beginning of a firing, carefully timing the intervals of increasing the heat. Firing can be done in less time than I have mentioned but in my experience it is not getting the heat quickly which is desirable, but holding it, after acquired, long enough to produce perfect fusion of the colors.

Underfiring is a fault not easily corrected; even when retouched entirely and refired the piece never has the brilliant glaze of a perfectly fired one. Different colors from different manufacturers require different handling, some glaze more readily than others, while some lose in value, when others are intensified by firing. One can only learn from experience just how to allow for these things.

In case the china comes from the kiln with all the beautiful colors turned a dull smoke grey, then first of all, look for a break in the pot, which has allowed the gas to leak in. If no break is found then you have used more gas than could be consumed, or your damper was not open enough to allow the burnt gas to escape.

There are many chemical changes, which take place during firing that cannot be accounted for and that cannot be reproduced.

Do not put freshly painted china into the kiln without first drying it thoroughly as moisture from the fresh paint is liable to cloud some other piece near it.

When the colors come from the kiln, having a crawled, separated appearance, too much oil has been used, or when the color burns off in spots it is nearly always from the same cause.

Dust in the paint will give a specky appearance. Figure painting should be fired alone, as oftentimes the iron colors, lustres or other work which creates a strong gas, will mar the delicate color of a figure piece.

Work can sometimes be finished in two fires but usually three are required to thoroughly develop it.

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Fifth Prize—Mrs. J. W. Gowie, Sarnia, Ontario, Canada.

[EXTRACTS ONLY.]

After finishing the decoration of the article prior to firing, make a careful examination of it, particularly on the underside, to see that there are no daubs of paint, or gold, or finger marks. Clean all off carefully with turpentine, and place in a warm oven to dry.

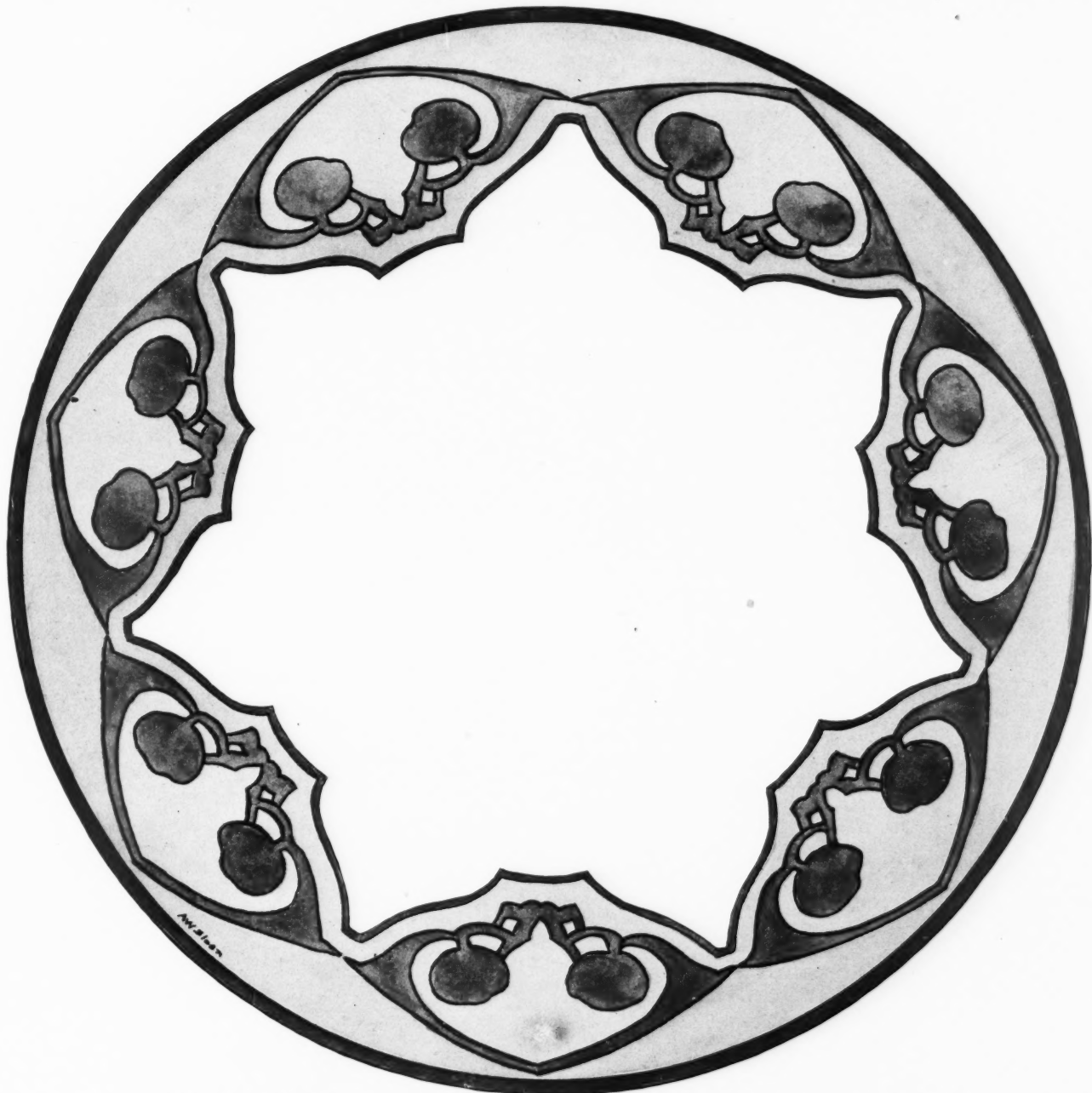
A studio oven is a great convenience as china may be dried in it as soon as painted, thus insuring safety from dust; as any dust which may settle on it after it is dry may be brushed off with a piece of soft silk.

Lustre must be dried immediately after painting, as every particle of dust which settles on it will leave a white spot after being fired.

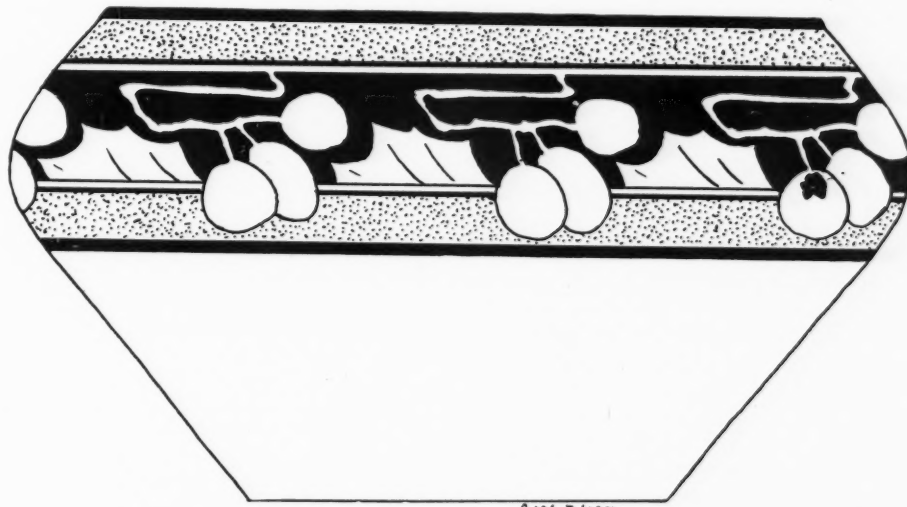
After drying the china do not handle till it is cold, for all paint is soft while warm, and finger marks will show plainly in soft paint.

Always wipe each piece gently, with a soft piece of silk, before placing in the kiln.

Dampness and dust are two of the greatest foes china decorators have to contend with. If the kiln is in a damp.



FRUIT PLATE IN DIFFERENT SHADES OF BLUE—ALICE WITTE SLOAN



BOWL—PLUM DESIGN IN GOLD—ALICE WITTE SLOAN

or cold room, warming before stacking is very necessary as any moisture which may be there will surely accumulate and settle in round drops on the china, leaving light spots which will be plainly discernible after firing. A good plan is to whitewash the firing pot and shelves with a good heavy coat of lime about every three months or as often as it needs to be renewed. This will absorb the moisture and prevent its settling on the china.

To stack the kiln requires good judgment, careful calculation and good management. If plates and saucers are not tinted they may be separated by two or three strands of asbestos cord, if care is taken where each strand is placed. This takes up less room than the stilts and is a little more steady. It is a good plan to tie the pile of plates or saucers together with asbestos cord, as this will prevent their falling over. Cups and bowls, if not edged with gold may have other pieces placed on top of them, if a platten is put there for them to rest upon. All the spaces may be filled with small pieces. In stacking the kiln, be sure to leave sufficient room for expansion and contraction between the pieces or they will either break in the kiln or be fired together, and will have to be broken apart afterwards. Utilize every part of the kiln but do not overcrowd it. Do not allow the decoration to rest against the side of the firing pot or discoloration may result from the iron in the pot.

When decorating with lustre and mineral color it is well to do the lustre work and have it fired first as some of the mineral colors will not stand the heat required for the lustres. Over gold or gold scrolls, where unfluxed gold is used, requires a very light fire. This should be placed in the coolest part of the kiln.

Belleek china must never have a hard fire. Too great heat on this particular make of china will spoil the color and absorb the gold.

Paste for gold, and enamels are not so apt to crack or peel off if dried slowly, before firing.

Moisture in the kiln is very injurious as it prevents the colors from glazing and the gold from adhering to the china.

During the process of firing the gold will first appear quite black and will remain so, until almost done, then this blackness will gradually disappear, the entire firing pot will be filled with an orange color, and all the articles will be enveloped in a white haze. When it is sufficiently fired the black appearance of the gold will have entirely disappeared and everything will be in a mist. When done turn off the gas all at once, not gradually as wet turned it on. It is a good plan to fire in the evening and let the kiln cool over night, then open it in the morning.

Sometimes a small grain of sand may be hidden away in the china where it cannot be seen and this when exposed to the fire will cause a separation.

It is a mistake to think that anything will do for the first fire. Experience teaches that if the first painting is correct the second will be comparatively easy.

As a rule, dust, smudges, daubs of paint, mistakes, crooked lines, poor drawing, are more glaring after being fired than before, and in many instances can never be obliterated or rectified.

Always use a perfectly dry cloth in cleaning the kiln. A whisk broom is better for this purpose.

I use a Wilke Studio Kiln, and find it highly satisfactory. It is convenient, clean and odorless and always ready for use. In three years it has cost nothing for repairs and the cost of operating is very small.

Arrie E. Rogers, Dubois, Pa.

[EXTRACTS ONLY]

To ascertain the hottest and coolest parts of your kiln, apply carmine to bits of broken china and distribute them through the kiln. On taking these pieces out, make a memorandum of the places where the color fired most satisfactorily. Gold may be tested in the same way.

Discolorations caused by drying in the oven all disappear when fired.

All lustres except silver require a very hard fire. Lustres may be fired with other colors, but care should be taken not to place them near the air hole, as spots are apt to appear, if you do.

When colors are underfired or come out without a glaze, they may be restored by applying a thin wash of ivory glaze or a wash of one part flux and three parts color, over each color.

During the process of firing the kiln should be carefully watched, lest the gas should burn too high, or there is danger of the gas going off if the pressure is poor.

On taking the china from the kiln, it should be examined to see if there is any roughness. If there is, the piece may be rubbed carefully with very fine emery cloth, or some water placed on it and the roughness ground carefully with a prepared pumice stone.

The gold should be burnished with either a glass burnisher or burnishing sand. The glass burnisher always becomes more or less discolored, but should it get very dark the gold is not fired hard enough. Care should be taken that none of the particles of glass from the burnish get into the kiln or remain on any of the pieces that are to be retouched, for if they do they will fire into the china and cause ugly marks.

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Augusta H. Knight, Carthage, Mo.

[EXTRACTS ONLY]

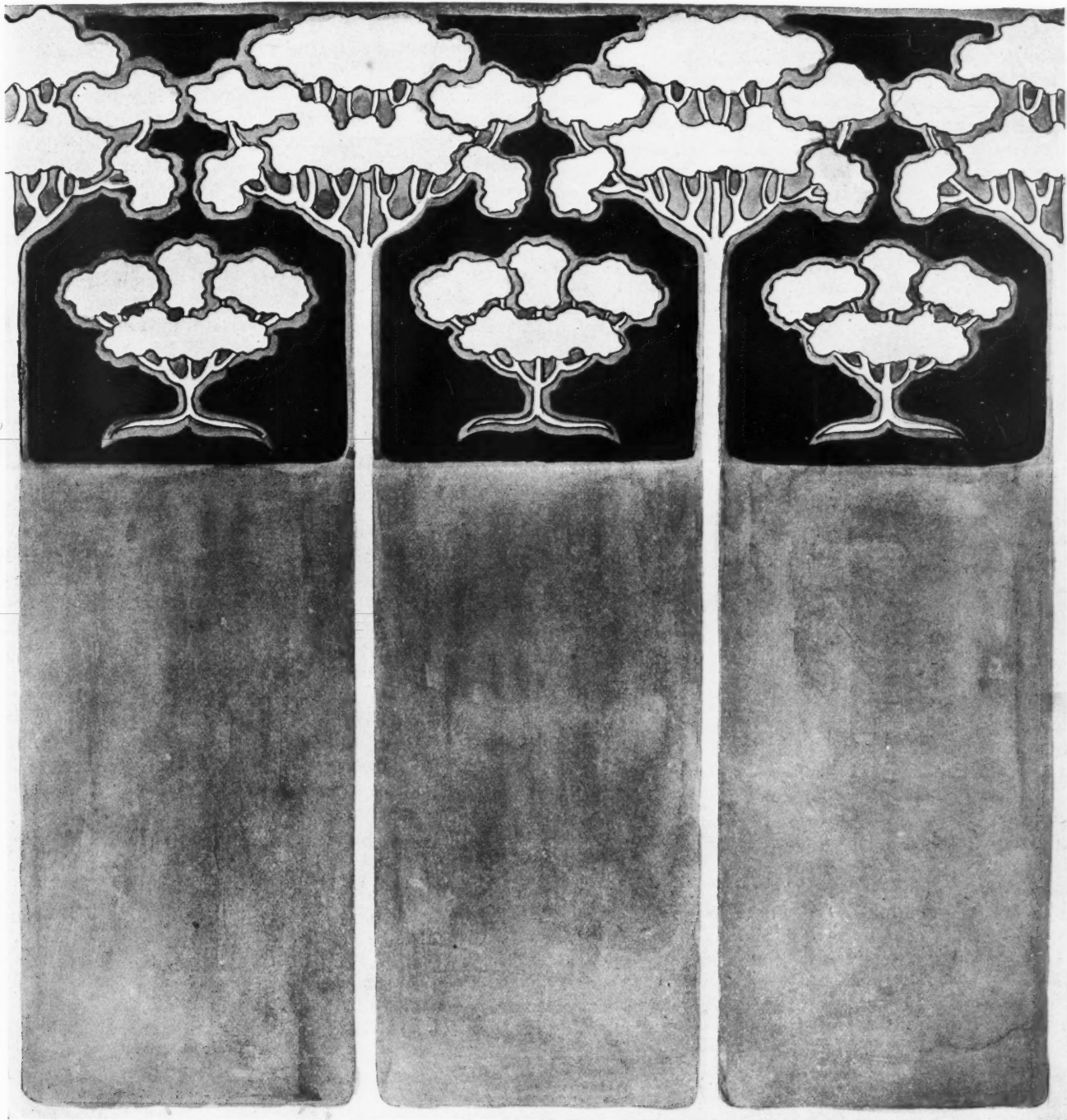
If one has even a moderate amount of firing and can, in addition, do a little for others she will not regret the investment. One experiments in so many different ways and learns so much as to action of colors, when doing her own firing, besides saving time and being independent of the convenience of others.

Having decided on the make of kiln and the fuel, be it oil or gas, the printed instructions accompanying the same must be carefully followed; especially should one be careful with flue connections, draught, plumbing, etc. These directions as well as those pertaining to firing are sufficient for the mechanical manipulation of that particular kiln but there are so many points concerning which one is still in doubt. Indeed something can always be learned about firing.

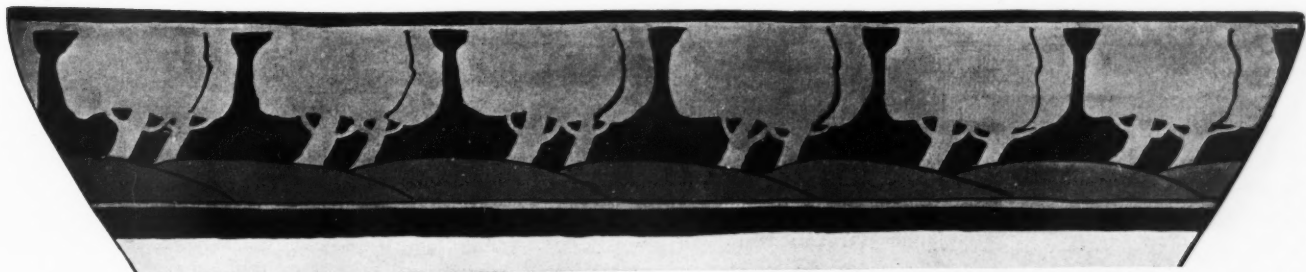
Plates are best placed on edge and may rest against the sides of the kiln but must not touch each other. If placed one in front of another, they must be separated by stilts (which come with the kilns) and may also be stayed at the bottom to prevent slipping or rolling.

When stacking other pieces such as vases, bowls, cups, etc., place a large heavy piece on bottom, small pieces may be placed inside the larger ones providing they do not touch the sides and are not covered tightly enough to prevent a circulation of air around them.

A stilt may be placed on the large piece on which to place another piece and so on. One must make sure the pile is not too heavy for the lower piece, that it stands firmly and does not "wobble". If it seems at all uncertain



TREE DESIGN FOR STEIN—HENRIETTA BARCLAY PAIST



TREE DESIGN FOR BOWL—MARY OVERBECK

In dull blues or reds.



PLUMS—HENRIETTA BARCLAY PAIST

THE colors for this study are Copenhagen Blue, Dresden Dark Blue, Albert's Yellow and Yellow Ochre, Lacroix Ruby Purple, Moss Green or Brown Green 6, Dark Green 7. The plums are painted with Copenhagen (in the lightest parts) and a mixture of Ruby Purple $\frac{1}{4}$

Dark Blue for modeling. Use all three Greens for leaves—paint the stems with Copenhagen and shade with Brown Green and Yellow Brown or Sepia. Use the Yellow, Yellow Brown and Greens for background, letting the Yellow sift in to give a sunshiny effect.

TREATMENT FOR HELIOTROPE

F. B. Aulich

This study was published in the April number and was by mistake given as Lilac.

This flower which grows only a foot or two in the East attains a height of five and six feet in Southern California. There are several different varieties and colors. The kind we know best is the blue violet with yellowish center.

Take Blue Violet and mix some Turquoise Blue with it for the lighter tints, Deep Violet for the shades and accents. Yellow Green for the centers. For leaves use Yellow Green and Olive Green with a little Blue Green

in it. The distant flowers paint in Blue Violet and let the tint run over them to give them perspective. Use tint harmonizing with the flowers.

* *

TREATMENT FOR TREE DESIGN (Page 7)

Lay in the foliage and stems with Apple Green or Moss Green. The background behind the foliage with Shading Green or Dark Green—not too heavy—and fill in the remainder of the upper half with Gold, Platinum or Platinum Lustre. The lower half may be Apple Green or Black Lustre. Outline the design carefully with Outlining Black. This design is intended for cylinder vase.



LEAF BORDER PLATE IN GREENS—KATHERINE SINCLAIR

TIN-ENAMELED WARE

Charles F. Binns

[Second Paper]

PERHAPS a few words of explanation should be added with regard to the soaping of the plaster mentioned last month. This soaping is necessary in order to prevent two plaster surfaces adhering to each other. New plaster poured upon old will unite with it so that the two form one block unless some kind of a greasy surface be interposed. Shellac or oil would answer but there is nothing more convenient than soft soap. A packet of "Pearline" is procured and on it will be found directions for making soft soap. A small quantity can be mixed and this is a great convenience. A vessel to contain the soap, another of clean water, a small paste brush and two soft sponges are provided. One of the sponges is reserved for the soap and the other for the water.

The plaster dish of which the reverse or "case" is to be made is brushed over thoroughly with the soap jelly and wiped off with the soap sponge. The water sponge is squeezed nearly dry and the soap thoroughly washed off. Then a second coat with the brush, wiped off with the soap sponge and washed with the water sponge as before. Then a third application of the soap and a final polishing with the soap sponge but this time the water sponge is not used. The plaster should now show a smooth and slightly greasy surface and is ready for the new mix to be poured. A little practice will show when the soap has been applied sufficiently. New plaster requires three or even four treatments with soap but afterwards, if the same plaster block is used a second time, one or two applications are sufficient. The mold or dish which has been soaped cannot now be used for the drying of clay. The pores which constitute its value have been closed.

The "case" is now ready for making new molds and can be used indefinitely. It takes the place of the clay mound on the turntable and is always at hand when new molds are needed. The metal band is tied around it and the plaster mixed and poured exactly as in the first case. The newly poured plaster should be allowed to heat which it will do in a few moments and if there be any difficulty in dividing the two parts the blade of a knife may be applied at the junction and one or two taps upon it with a light hammer will bring about a separation. The new plaster must be well dried before it will be of service in drying the clay.

To produce successful work in tin-enameled pottery the whole design should be completed before the form is begun. Much depends upon having shape and decoration in agreement. There are certain forms suitable to porcelain and certain others proper for faience and due regard should be had to this fact. A correct harmony in all parts of the design is essential to the production of a pleasing result. In both throwing and building the beginner will find a difficulty in persuading the clay to follow a chosen line. It is well in such cases to pay attention to the shape of the inside of the piece. The outside can be changed when partially dry, the inside cannot. In order to help this the line of the inside should be indicated on the drawing and a plaster "rib" cut to this line. In pouring plaster a little may be spilled on a flat surface so as to form a sheet about half an inch in thickness. The line of the shape can be marked on this and with a knife the form can be cut out. This form is slipped inside the vase as the shaping goes on and serves to keep the line where it is wanted. On the

wheel [the same rib serves as a guide and while it is held in the left hand the right hand guides the clay from the outside. In the case of a jar or vase with a narrow mouth the rib must be cut in the shape of a sickle or crescent so that it can be removed from the opening.

Another convenient tool for use in throwing is a flat piece of wood about ten inches long with a slightly enlarged end, something like a small tennis bat with a very long handle. This greatly facilitates the shaping of the inside of vases in which the opening is too small to admit the hand.

In preparing the body, red clay need not of course be insisted upon, a white clay is quite as good, if not better, but white clays are more difficult to procure and much more expensive. There is moreover a certain pleasure, not only in making this ware as it was originally made but in using the commonest materials to produce fine results.

The pottery being duly made and dried it must be fired in biscuit. The lime in the clay will reduce the shrinkage considerably and will make the biscuit very porous. In fact it must be so. If a hard burn be given and the ware brought to vitrification not only will it not take the glaze so well but there will be a danger of the pottery collapsing entirely, for lime, while it is refractory up to a certain point, melts down a clay with great rapidity when that point is exceeded.

The next thing is the preparation of the glaze and here every worker must be prepared to do some experimental work. No two clays are exactly alike and while an enamel may be given which works to perfection under a given set of conditions it is by no means certain that with another clay and under other conditions the results will be as good.

The following are both pure white opaque enamels:

White lead	33	White lead	34
Whiting	9	Whiting	8
Feldspar	21	Feldspar	15
Flint	17	Zinc oxide	3
Tin oxide	20	Kaolin	3
		Flint	17
	100	Tin oxide	20

100

The materials can all be bought ready for use from the Roessler and Hasslacher Chemical Co., 100 William Street, New York. Feldspar, flint and kaolin are the same as those used in bodies.

If a mill is available the mixture can be ground but care must be taken not to grind too fine. The best plan is to weigh out the white lead, whiting and tin oxide and to grind these for an hour, then to add the other ingredients and to grind for ten minutes more. The glaze thus prepared will have a slightly gritty feeling and will be less liable to crawl and peel off than one which is ground fine.

In preparing by hand no fear of fine grinding need be felt. The difficulty will be to secure a perfect mix. A brass sieve should be procured having eighty meshes to the linear inch. Each material is weighed out, mixed separately with water to a thin cream and poured through the sieve. Lumps must be rubbed through but gritty particles rejected. The sieve should not be washed until after all the ingredients have been rubbed through. The batch is now thoroughly stirred and poured through the sieve two or three times. This insures a perfect mixture. Set aside for a day there will be found some clear water on the surface of the glaze. This must be carefully si-

phoned off, it is scarcely possible to remove it all by pouring. The glaze should be nearly as thick as buckwheat batter, just so thick as to flow sluggishly when poured. It will be found useful to add a little gum tragacanth mucilage to the glaze so that the glazed pottery may be the more freely handled. Without the gum the glaze is very liable to dust off. The mucilage is prepared in the following manner: half an ounce of gum tragacanth is put to soak in a quart of cold water. The gum can be bought at any drug store either as flake or powdered. The flake is a little the cheaper but either form will do. After soaking for twenty-four hours the mixture is to be vigorously stirred with a Dover egg beater or some similar tool. This breaks the lumps of jelly into which the gum has softened and gives a further chance for the water to soak in. After standing for another twelve or eighteen hours the stirring is repeated and all lumps should have disappeared. If they have not the whole mass may be rubbed through the sieve but this is a troublesome and tedious process and is not really necessary. Of the mucilage thus made a good tablespoonful is to be added to the batch of glaze and well stirred in. If the glaze is to be kept a long time a few drops of carbolic acid will keep the gum from turning sour.

One word here as to the storing of this or any other glaze. The best plan is to use ordinary glass fruit cans, screwing down the cover air tight. The glaze will thus keep wet and good almost indefinitely but care must be taken to empty it all out of the jar when it is to be used because the heavier parts will settle to the bottom.

The glazing can only be satisfactorily accomplished in the studio by soaking the pottery to saturation first. This is not done in the factory because there one has a large tub of glaze and an expert dipper. If any one doubt the advisability of soaking let the experiment be made. Take a dry piece of ware and attempt to glaze it smoothly

in a quart of glaze fluid. No further advocacy of soaked ware will be necessary.

The pieces, then, are put to soak in clean water. They will not hurt by continued immersion but the saturation should be thorough. They are then taken out, two or three at a time, drained and wiped dry. No moisture should appear on the surface but the pores should be full. Now, the glaze being of the thickness of batter as aforesaid, the piece of pottery is taken in the left hand and the glaze scooped up with the right. First there should be a little practice as to the best way to hold the piece with one hand so as to leave no finger marks. For a very large piece it will be necessary to have assistance in pouring the glaze so that both hands may be used in holding. Also a stilt to fit the bottom should be placed in readiness.

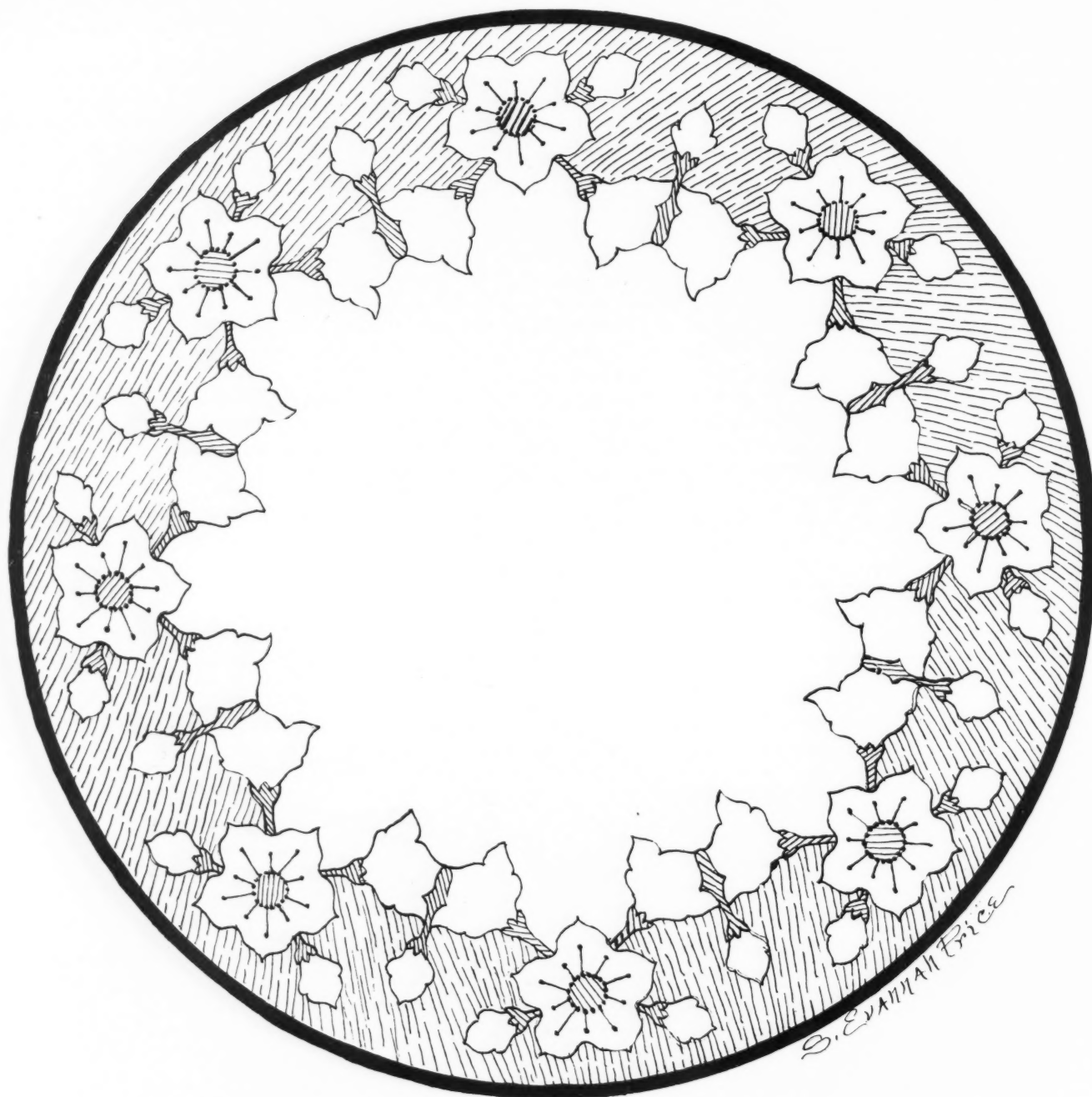
The inside is attended to first, a little glaze being poured in and the vase turned around until every part is covered. Then taking a comfortable hold and one which will permit of several positions of the hand the glaze is gradually distributed over the whole surface. There is no hurry. Every movement should be deliberate. For a rest or to secure a fresh hold the piece may be set down in the bowl of glaze. It will take no harm and, being already satisfied with all the water it will hold, no more of the glaze is attached to the surface in one place than another. Finally, the vase being covered thickly both inside and out it is taken in one hand if small, in both if large and with second finger on the top and thumb beneath the bottom is shaken, mouth downwards, to remove all unnecessary glaze and evenly distribute that which remains. Lumps are to be removed by gently shaking, they must not be touched. Then the glazed piece is set upon the waiting stilt to dry undisturbed.

(To be continued.)

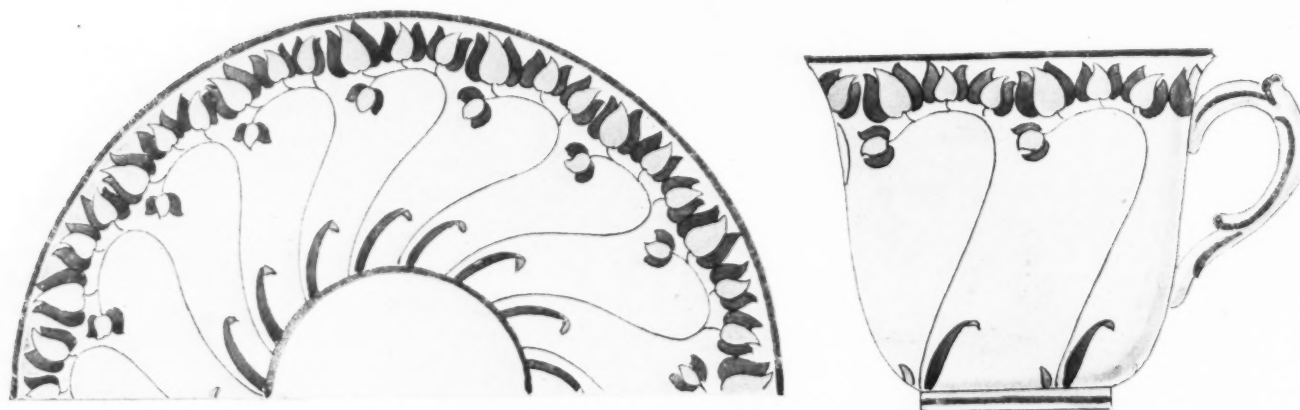


BONBON DISH—EDITH ALMA ROSS

In gold and ivory.



LAUREL DESIGN FOR PLATE IN PINK AND GOLD—S. EVANNAH PRICE



CONVENTIONALIZED DESIGN FOR CUP AND SAUCER—F. ALFRED RHEAD

Flowers in pink and red, leaves and stems olive green.

LEAGUE NOTES

THERE will be a phenomenal growth of American ceramics in the next few years. States are appropriating funds for properly equipping departments in their universities. Specialists in mineralogy and geology are in demand and potters are experimenting more widely with native chemicals.

Mural paintings, mosaics, tiles in relief and flat mineral colors are seen in our exhibitions. Good American porcelains are possible and their decoration is a necessity.

Our educational work the past three months has been a revelation. The designs for criticism show cleverness and originality, but lack of study, and an inadequate knowledge of the characteristics of the natural forms used. For instance, a currant decoration had a grape leaf, and the leaf of a dandelion was used with a poppy.

The first problem therefore, for the year 1906-7, will be facts from flowers. Study them carefully this summer and make pen drawings on ordinary writing paper, the roots, stem, leaves, buds, blossom and seeds. Make carefully, omitting accidents of growth and freaks.

Also give colors. Send the first week of September to Belle B. Vesey, 6228 Wabash Ave., Chicago, Ill.

STUDY COURSE FOR 1906-7.

Problem 1. Facts from flowers and fruit.

Grapes and Poppy, Western states. Grapes and Dandelion, Middle states. Grapes and Field Daisy, Eastern states.

Problem 2. Outline drawing for sugar bowl with two handles, to hold not less than one pint.

Problem 3. Nut bowl of clay built by hand, molded, or thrown on a wheel.

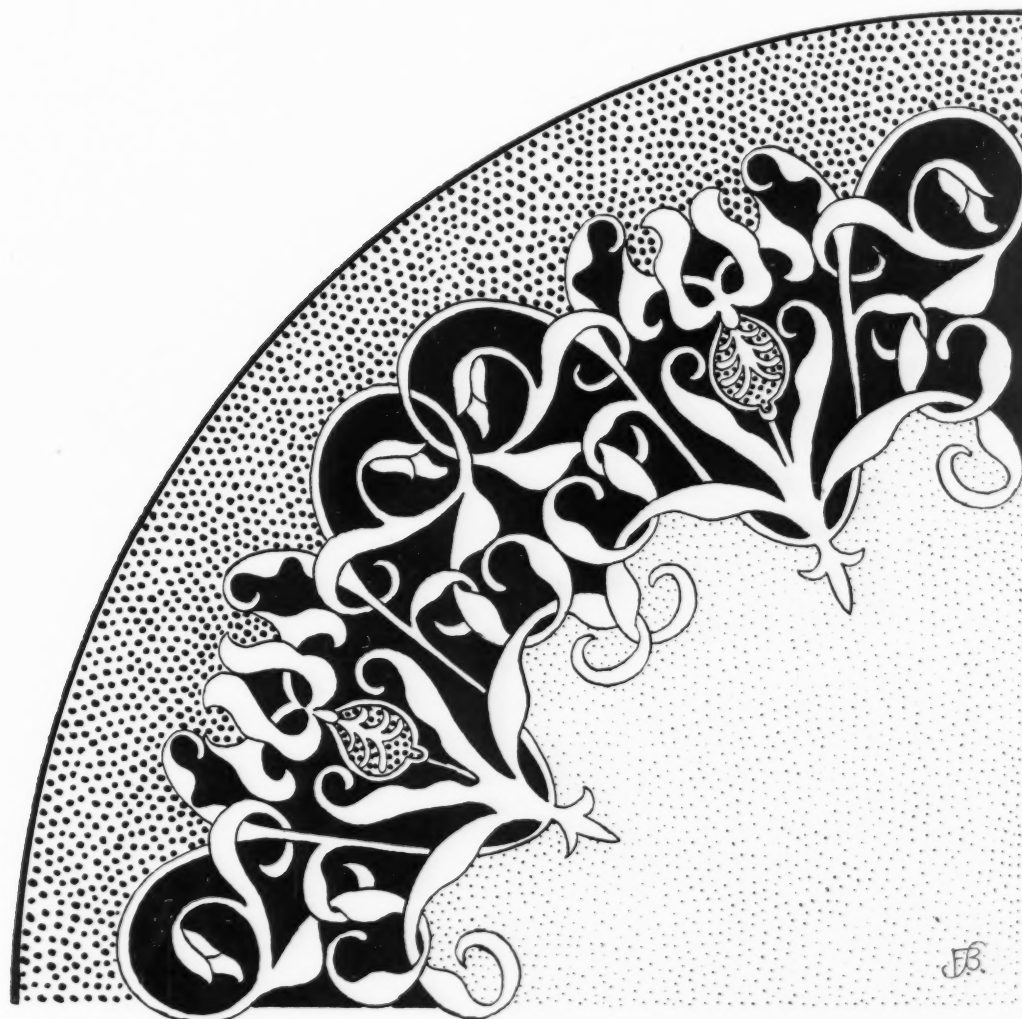
Problem 4. Coupe cake plate, geometrical decoration.

Problem 5. Vase (to be selected).

Problem 6. League punch bowl, conventional grape decoration.

If one of this year's outline drawings for punch bowl is accepted by the committee, Mr. S. Linderoth will manufacture it for us, using a porcelain body and the tin-enamel, of which Mr. Chas. Binns is now writing in the KERAMIC STUDIO.

BELLE BARNETT VESEY,
President.



FLEUR DE LIS DESIGN—FRANK BROWN

In flat enamels and gold, with black outline on an ivory and yellow brown ground.



SALAD BOWL—HELEN V. PATTERSON

In rich green and white design, with gold outline.

TREATMENT OF PLUMS (Supplement)

WATER COLOR

Teana McLennon Hinman.

THIS study is painted on tinted paper in opaque color. The paper tint makes a good background and has the advantage of being colored from the beginning, and in this way much time is saved if one desires to work from nature. It is always advisable for one who does much copying to try a study from nature occasionally, and having done this, it will be noticed that the result resembles very much in color and handling that scheme which appeals most to the one who copies, for if one is unable to secure lessons from the teacher whose work they admire a very good idea and much knowledge may be gained by copying that teacher's work. With always the studies from nature to prove how much has been gained and for steady progress and a definite idea of what one is trying to do, opaque color is undoubtedly the best. In painting the plums, tinted paper should be used and a charcoal drawing made first, then dusted over, leaving only a suggested outline. The first tone of the plums is laid in with clear color, no White, New Blue and Carmine, as the key note is the same the color may be used in each plum on the shadow side, varying the tone as one sees fit by adding more paint or more water. It would be impossible to give any rule on this part of the work, for if one is unable to secure the desired result, it is simply lack of practise, for every one who follows these rules can in time make a good copy. If one fails as some times happens, it is for this reason that one has an idea which is sure to be better than the one advanced here and the result proves that the idea was not entirely right. If the first tone is a good purple, light and dark according to light and shade of the study, lay in the lights with a little White, New Blue, and Safflower (Carmine in the half tones.)

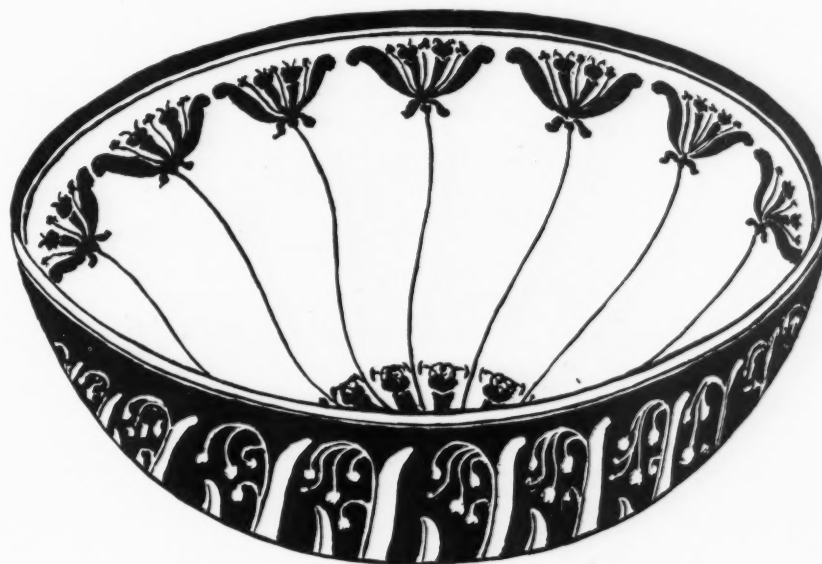
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For plums use two-thirds Banding Blue, one-third Crimson Purple and Black. Leaves, usual greens. Background, use Alberts Yellow, with Turquoise Green shading into darker green with Olive Green and Black Green. Stems, Yellow Brown, retouched in second firing with Auburn Brown, with accents of Crimson Purple. Second firing, strengthen above colors.



SALAD BOWL—HELEN V. PATTERSON



VIOLETS - BLANCHE VAN COURT SCHNEIDER

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Blanche Van Court Schneider

FIRST FIRE.

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SECOND FIRE.

Lay in background starting with a tone of blue grey

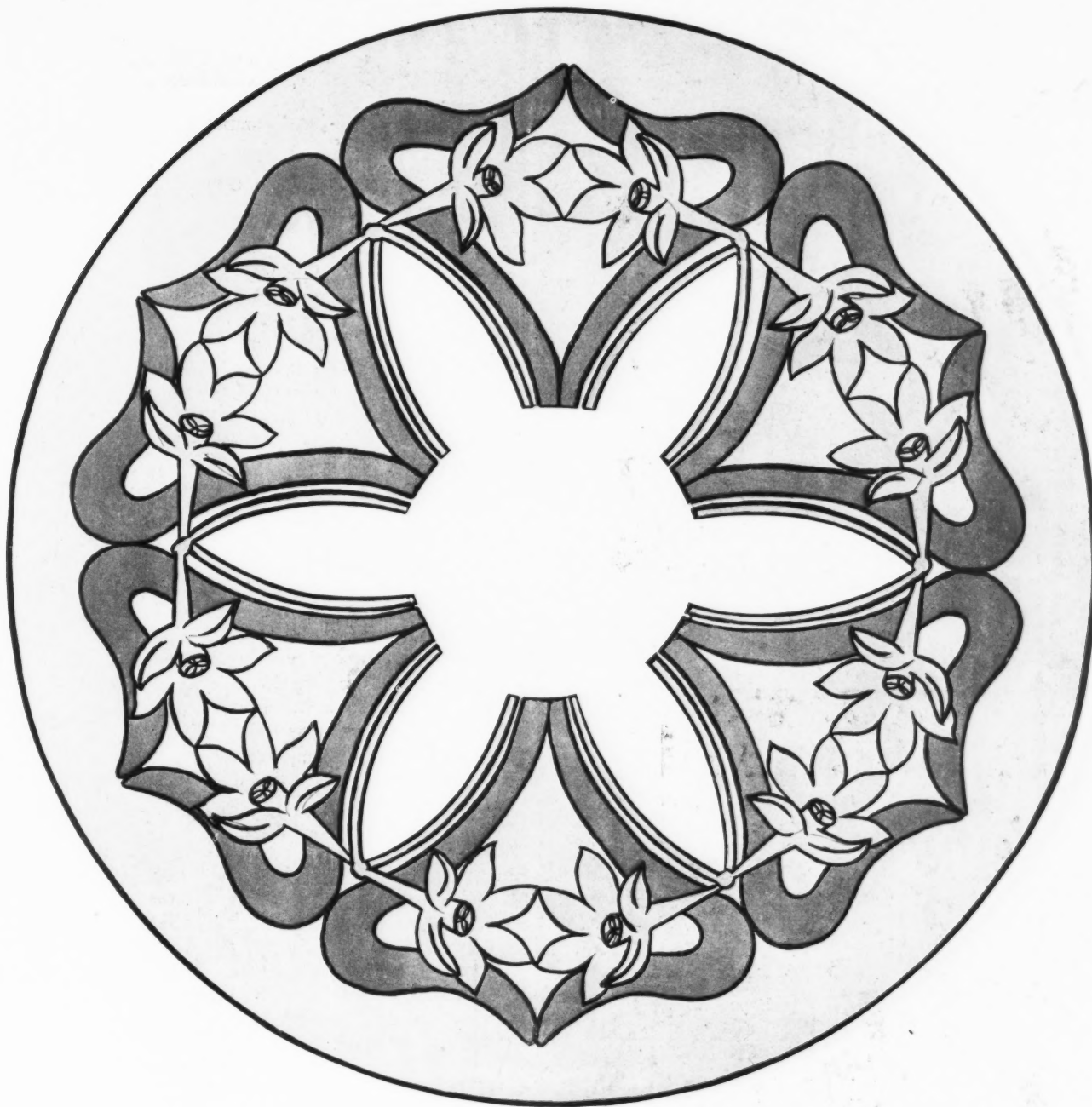
made by using Pearl Grey and Turquoise Green. A dash of blue at the top of the bunch of violets. Greys and Yellow Brown used in the other tints. Dark part a mixture of Shading Green, Yellow Brown and Black, and a little Dark Violet.

Wash violet tone over the violets and wipe out the high lights.

THIRD FIRE.

Strengthen background using same colors as in second fire and finish violets, leaves and stems.

Powder the last fire using same colors as used in tinting.



JONQUIL BOWL—M. MAE WOODS

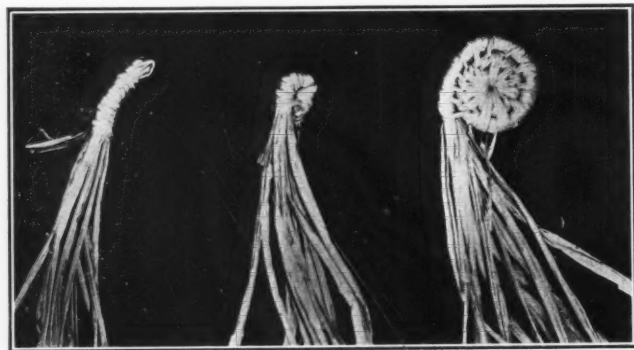
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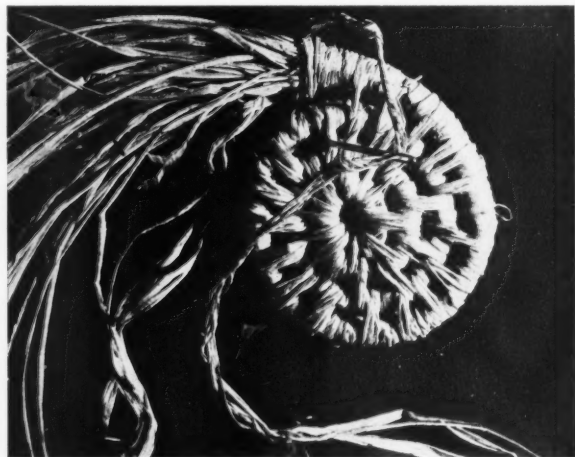
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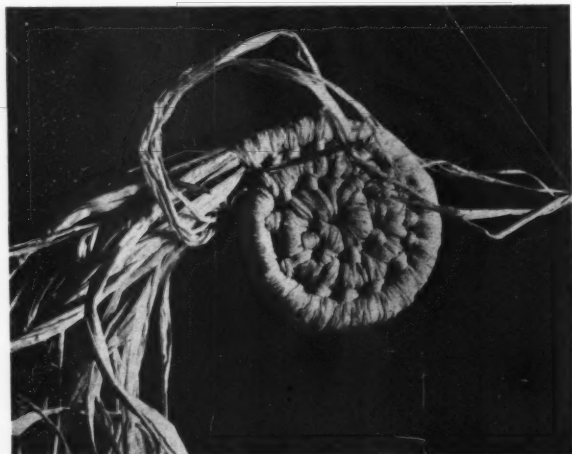
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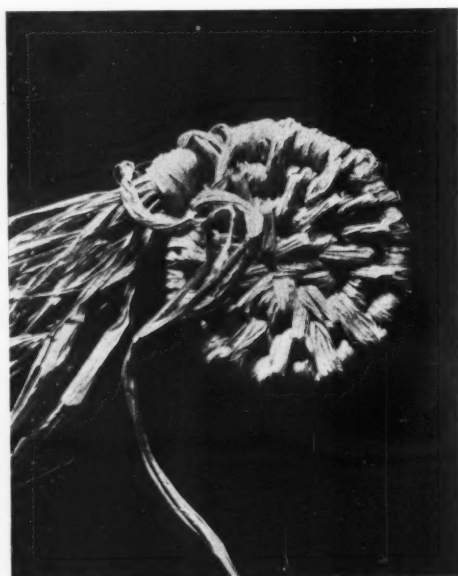
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No. 2—BRIDGE STITCH



No. 3—KNOTTED STITCH



No. 4—PINE APPLE STITCH

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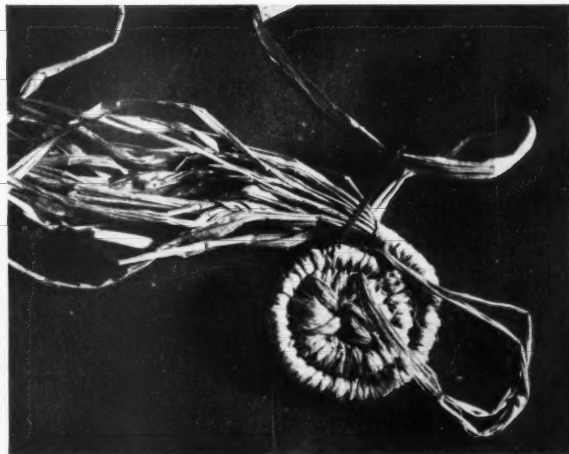
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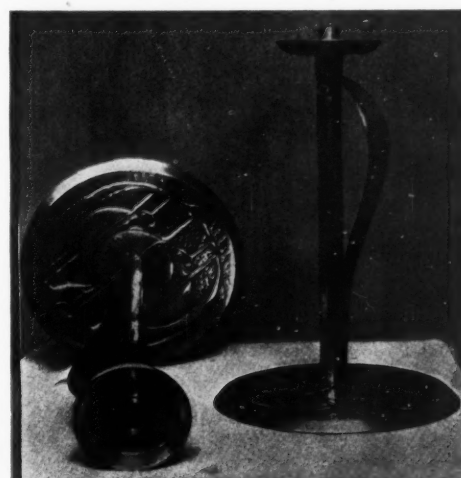
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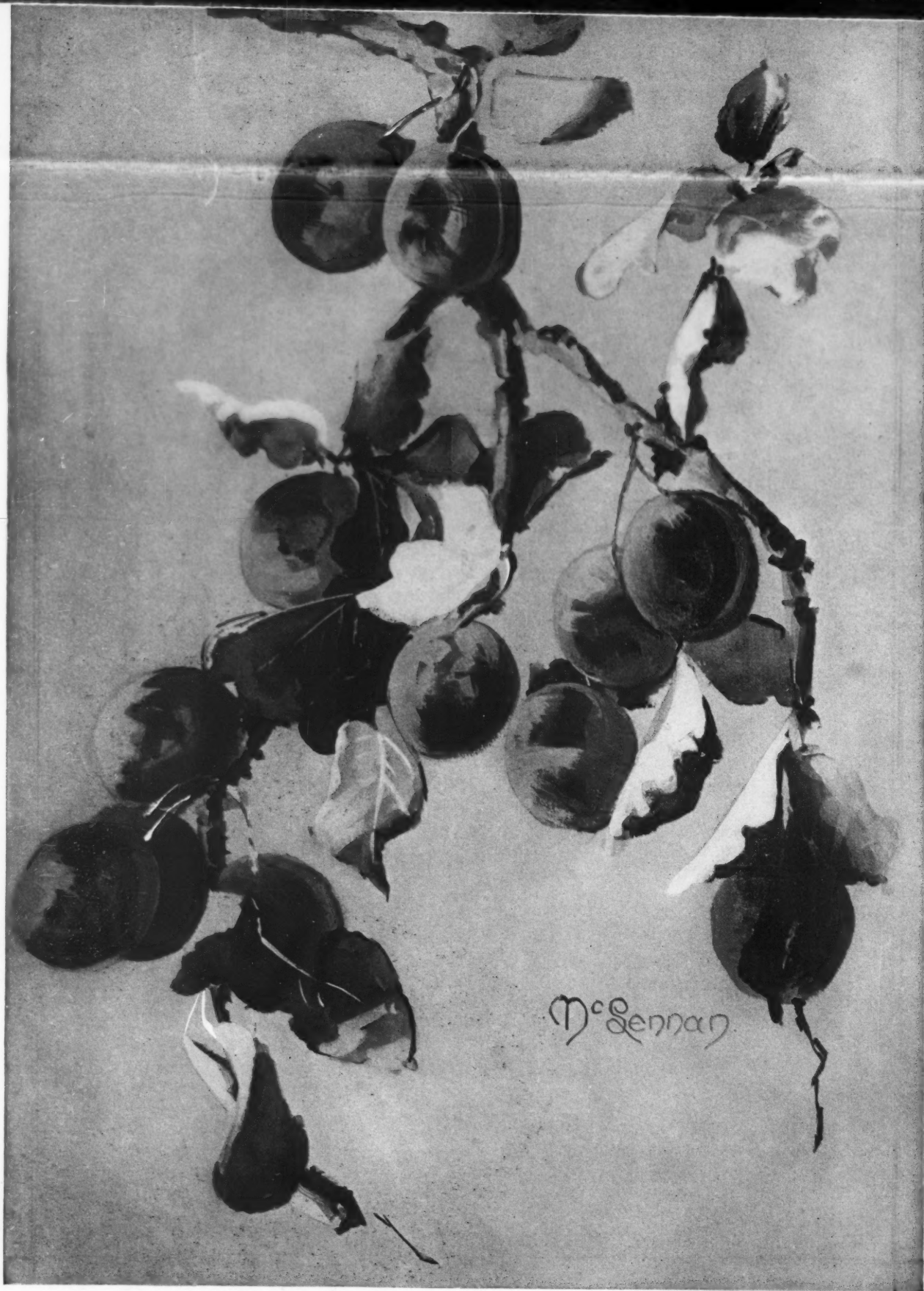
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MAY, 1906
SUPPLEMENT TO
KERAMIC STUDIO

PLUMS—JEANA MCLENNAN-HINMAN

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KERAMIC STUDIO PUB. CO.
SYRACUSE, N. Y.

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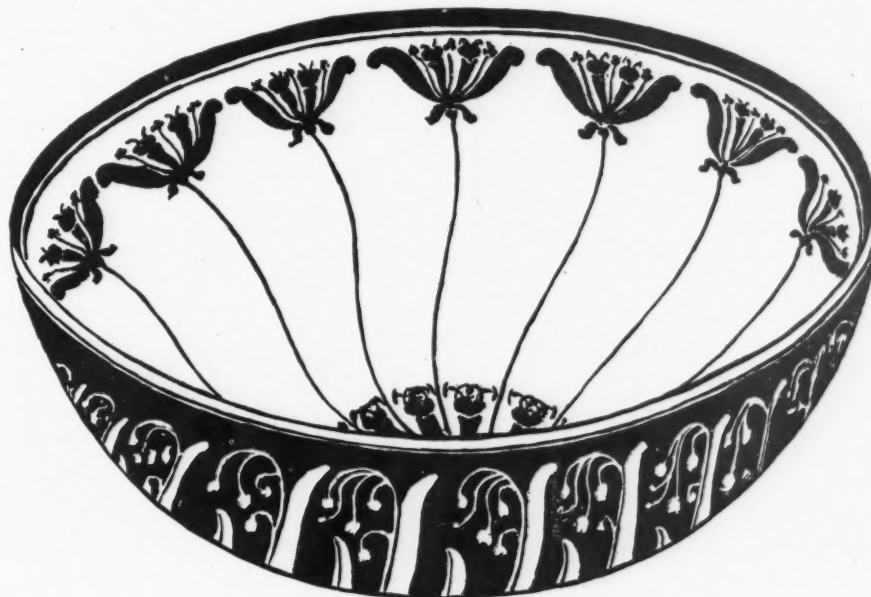
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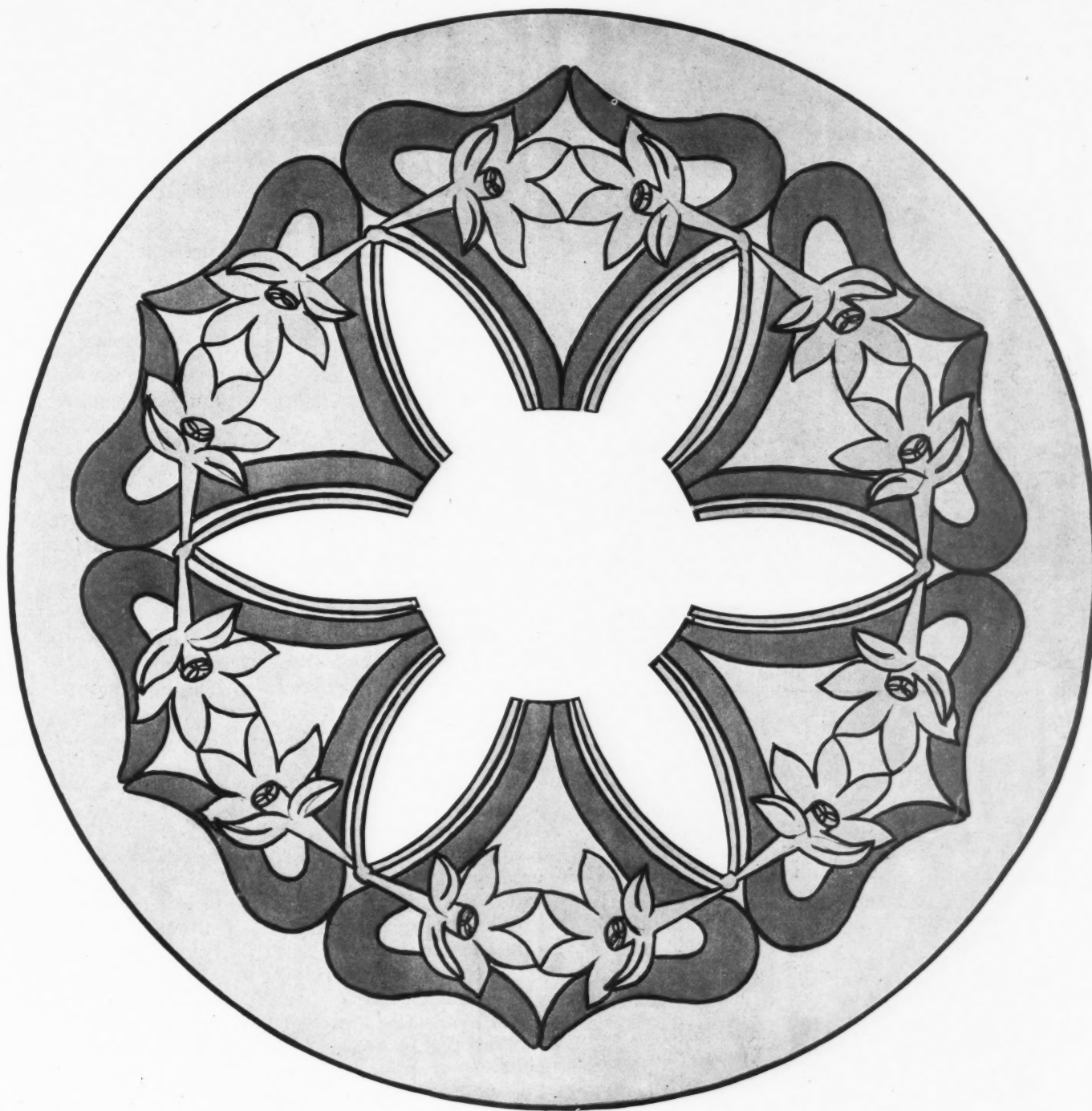
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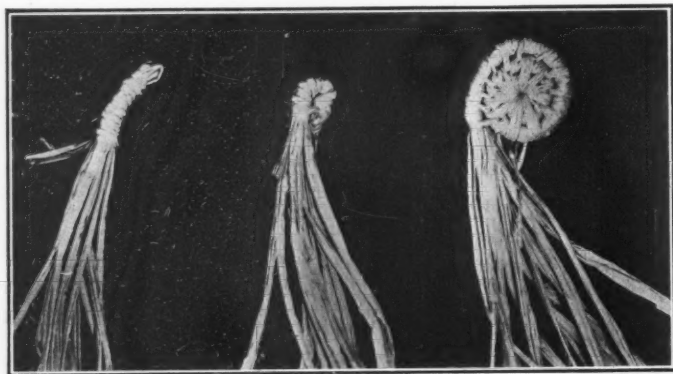
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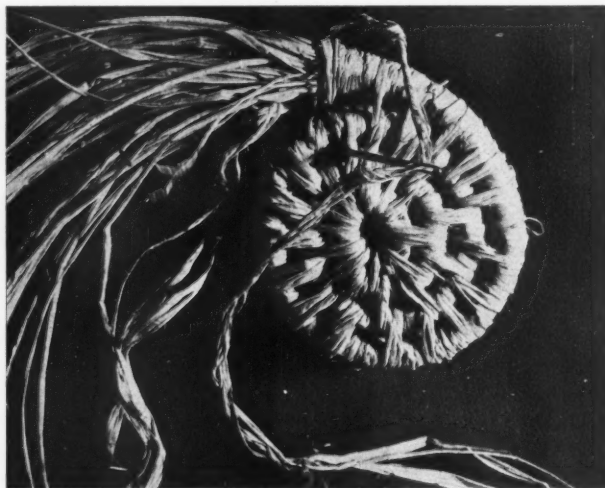
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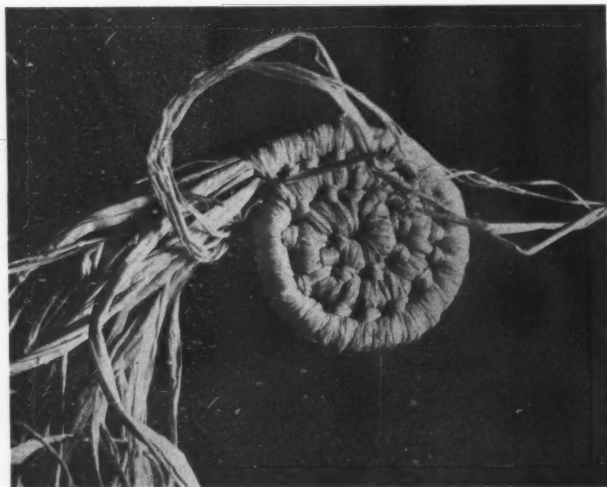
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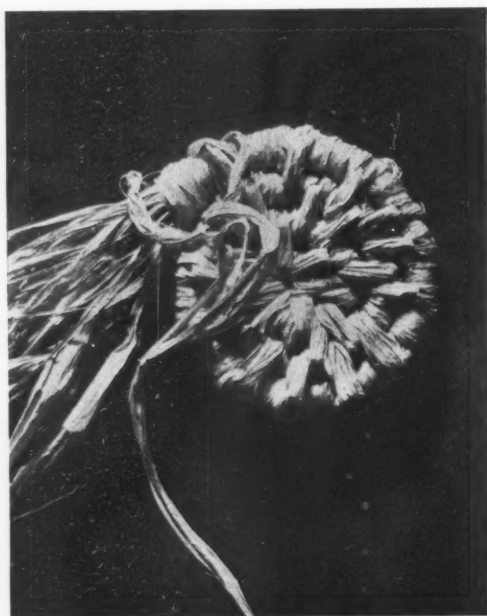
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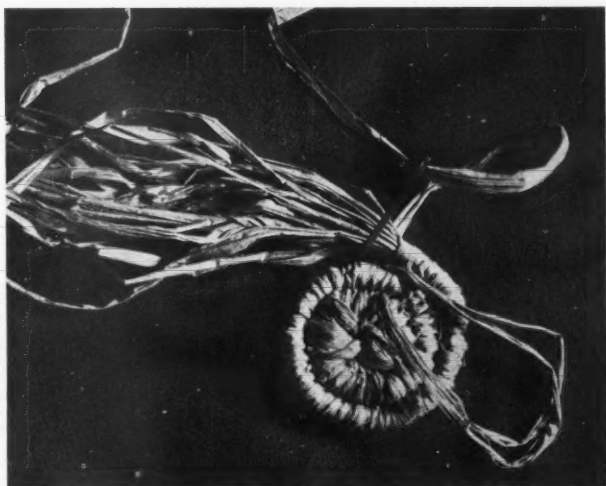
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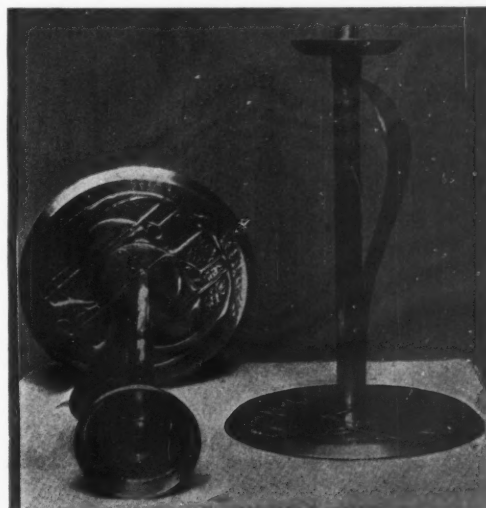
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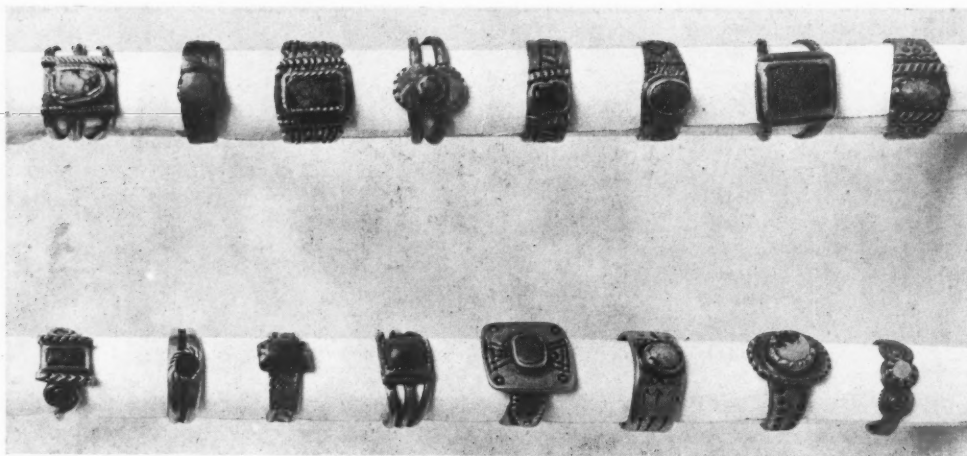


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Chased silver locket designed and executed by
Ella de Neergard.



No. 5. Indian Rings.

the opening of a permanent exhibition of objects of the arts and crafts.

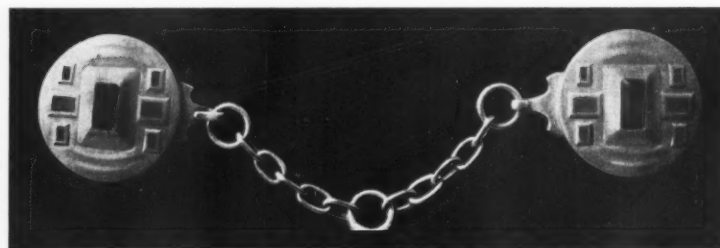
Mr. Frederick S. Lamb advocated a permanent exhibition for objects of industrial art, calling attention to the fact that exhibitions held by societies of painters are arranged to include the sale of paintings. He saw no reason why men and women who make their living by work apart from easel paintings and sculpture should pretend to ignore the necessity of selling their wares. As to a school of arts and crafts, he was not prepared to say that this would be feasible without a proper endowment.

Mr. Arthur Dow of the Teachers' College, Columbia University, protested against the false impression made by the use of the terms fine arts and arts and crafts, a division which confused the public, seeing that all art works are the product of craftsmen, while the superiority of fine art implied by that mode of expression did not necessarily exist. Painting and sculpture when poor are not fine art, while industrial art works, when good, are as fine as anything on canvas or in bronze.

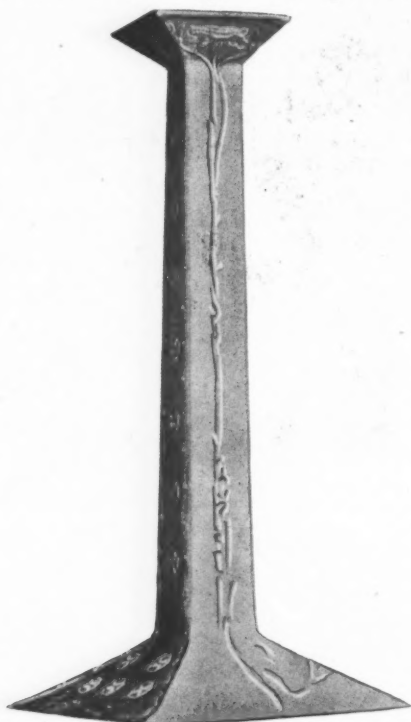
Mrs. Anna B. Leonard, President of the New York Society of Ceramic Arts, spoke for the decorators, and a letter was read from Mr. Chas. Volkmar as a representative of the art potters. Miss Amy Hicks spoke briefly as the

leading spirit in the New York Guild of Arts and Crafts, and from Cincinnati Mr. William Watts Taylor, President of the Rookwood Pottery, sent greetings by letter. Mrs. Johnston of Richmond, Ind., described the progress of an organization of art workers in her town, showing how they had enlisted the interest of the Common Council of Richmond through the educational side of such efforts as her society had been able to make, so that it now receives financial aid from the city. The work of Berea College, Kentucky, was described by one speaker. William Taber Sears spoke of the Arts and Crafts Society of Boston and the textile handicraft pursued by ladies in Deerfield, Mass.

Mr. John Ward Stimson reviewed the efforts once made by the Metropolitan Museum to conduct a school of the arts and crafts, spoke of the Artist-Artisan Institute,



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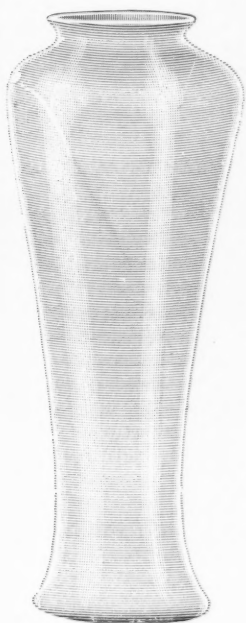


No. 3. Altar Candlestick in silver by R. Hilton, courtesy of International Studio.

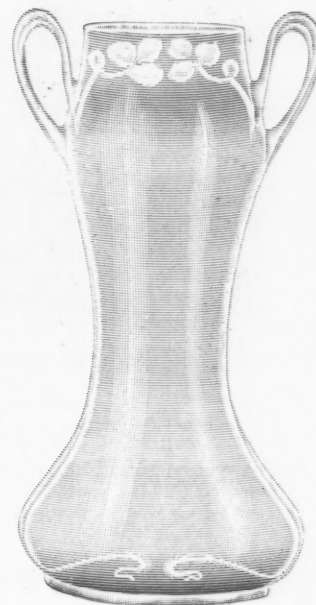
now merged in the New York School of Art, and of the school established by him at Trenton, N. J., ending with a fiery exhortation to those present not to let the matter drop.

Charles de Kay reviewed the situation in New York, maintaining that the local art world was like a pyramid poised on its apex, because everything had been done for the fine arts, so called, while the fruitful industrial arts, out of which the fine arts should grow, had been neglected. The Arts Club is a product of the twentieth century, and should stand for modern ideas. It should do what is possible to reverse the pyramid and stand it on its base, using the widest possible spread of art crafts as an education for the people in order to prepare the ground for a greater and better-founded taste in the arts.

Other speakers considered the two questions of a school and a permanent exhibition, the majority favoring a permanent salesroom and rejecting, at least for the present, the establishment of a school. It appeared to be generally conceded, however, that these matters should be left to the committee of art workers to be appointed by the Chair. Laymen who spoke or sent letters included John J. Murphy, John DeWitt Warner, and Walter S. Logan.



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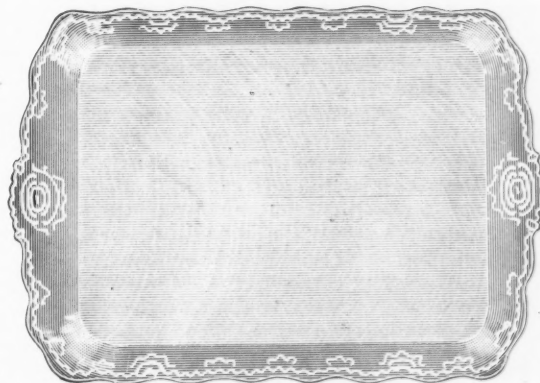
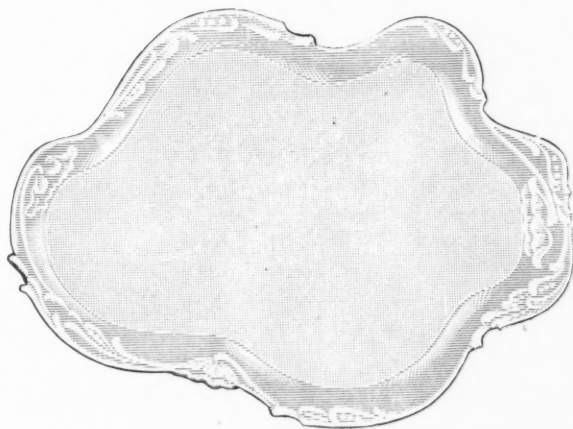
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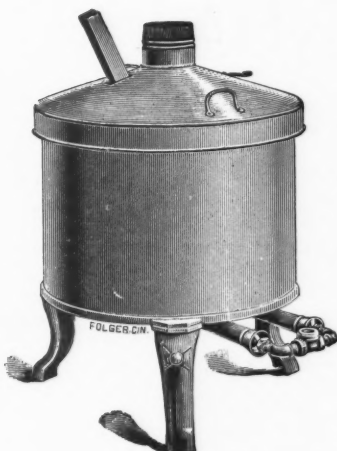
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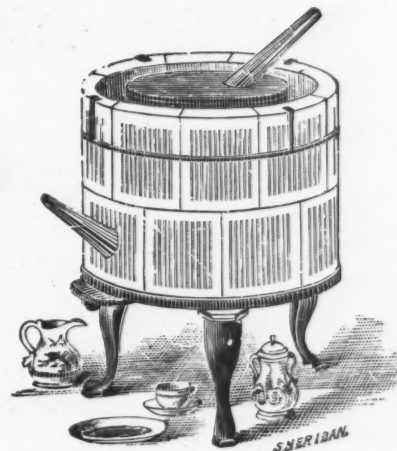
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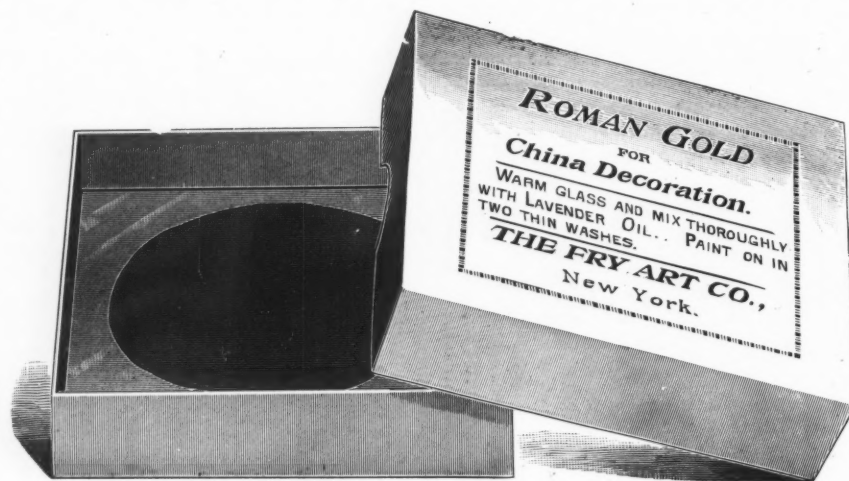
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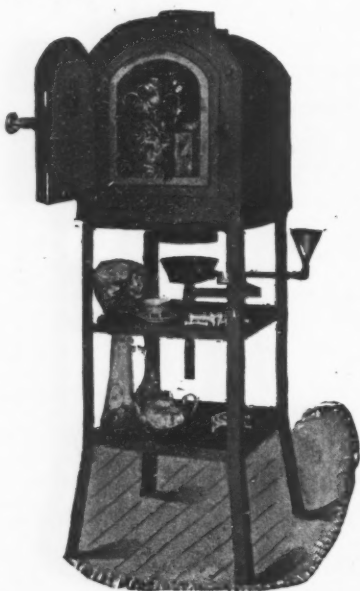
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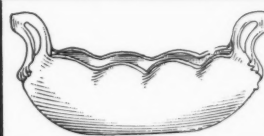
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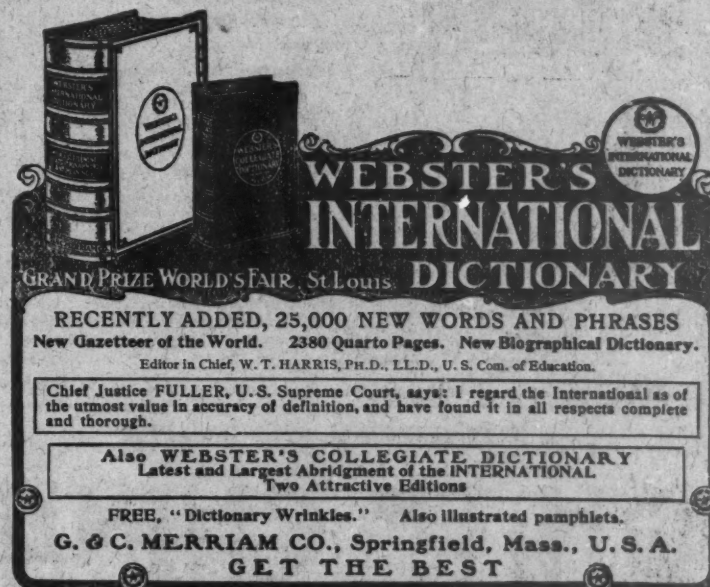
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